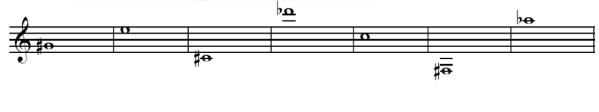
Name:	

AGNES SCOTT COLLEGE Music Theory SAMPLE Placement Exam

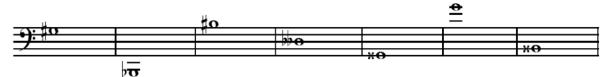
Earning a combined score of 85% or above on both the theory and the aural skills exams will enable you to place out of Music Theory I (MUS 109).

SECTION 1

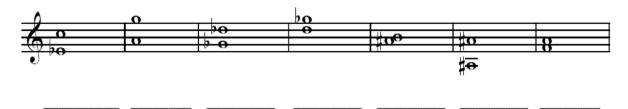
I. Name the following pitches using letter names.



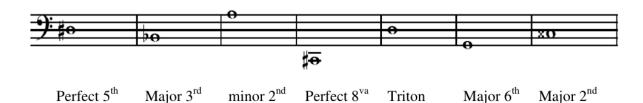
II. Write enharmonic equivalents.



III. Name these intervals.



IV. Write the interval above the given note.



V. Complete these measures with the appropriate value (note, rest, or dot).



VI.	Fill	in	the	blanks.

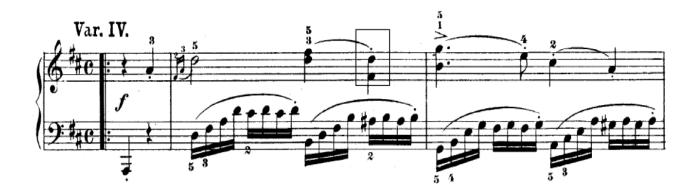
V 1.	rm m me b	ianks.				
In ¢ there equals	e are quarte	beats per measurer notes and	e. A .	(kind o	of note) gets one b	eat. Each beat
In 🏅 then equals	e areeight no	_ beats per measu otes and	re. A sixte	(kind eenth notes.	of note) gets one	beat. Each beat
In \$\frac{2}{2} there equals	e areeight	_ beats per measu notes and	re. A si	k (kind xteenth notes.	of note) gets one	beat. Each beat
VII.	Name these	key signatures.				
/ - 0 #	<u></u>	<u> </u>	11 1		! "	12 12 11
(6 	11	T H	, ,		'	, , , , , , , , , , , , , , , , , , ,
9	1	#### # ###	ļ,	#		1 1 1 1
	Major	minor		Major	Major	minor
VIII.	Write these	key signatures i	n bo	th staves.		
(
			\exists			
()=						
	D Major	G Major		Ab Major	F minor	E minor
IX.	Write the fo	ollowing scales.				
A Major						
-():						
,						
C Melodi	c Minor (up aı	nd down!)				

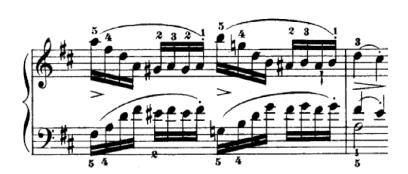
х.	<u>Identify</u> <u>triads.</u>	the root and o	quality (major,	<u>minor, diminis</u>	hed, or augme	nted) of these
6 8		#8	\$ **	#8) 8	,
• —						
XI.	Write th	e following tr	iads.			
"						
B dir	minished	C# minor	D Augmented	F Major	Eb minor	A Major
XII.	Define tl	hese terms and	d symbols.			
a) Leg	gato:					
b) All	egro:					
c) Dir	ninuendo	:				
d) <i>mf</i>	!					
e) 🏠	:					
f) m						

SECTION 2

I. Analysis

- a) Identify the key and analyze the following passage from Mozart's Piano Sonata K284 with Roman numeral analysis.
- b) Circle all non-harmonic (non-chord) tones.
- c) What is the type of cadence at the end of this excerpt? _____
- d) Is the texture 'polyphonic,' 'monophonic,' or 'homophonic'?
- e) What is the interval between the boxed notes on measure 2? _____





II. <u>True or False?</u>

 Parallel octaves are allowed between outer voices.
 The seventh of a chord resolves down.
 The <i>leading tone</i> is found in the <i>subdominant</i> triad.
 In a 'Cadential ⁶ ₄ ' the bass is doubled.
 Bach never wrote parallel fifths.
 In minor mode, the <i>subtonic</i> and the <i>leading tone</i> triads differ in just one note.
 Neighboring tones are approached by step and resolved by step.
Picardy third is an augmented third found in some compositions in the minor mode.